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AUTHOR Champion, Carol Ann
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ABSTRACT

Cross-cultural studies on sex differences, sex roles, and genderisms and related research in the social and psychological areas indicate that women are portrayed in stereotyped traditional roles. A 1978 study by Archer, Kimes, and Barrios concluded that there is inequality in the way women are situated and perceived in published photographs and amateur drawings. Men are perceived in terms of their faces and women in terms of their bodies. A review of the literature of Mexican cultural studies indicates that sex role stereotyping exists, with the male figure playing an authoritative role and the female a submissive, passive, self-sacrificing role. As an extension of the Archer study, another study was made with 108 male and 106 female college undergraduates in South Texas and with 80 male and 75 female college undergraduates in Mexico to ascertain the cross-cultural face-ism differences in amateur drawings. Results indicated that Mexican males and females, at variance with Archer's findings, represent female figures with relatively greater face dominance than male figures. In South Texas, again at variance with Archer, the finding was that no face dominance could be demonstrated by these measures. The reversal of Archer's results can be explained by cross-cultural differences. (CH)

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To

my husband, Tommy

and my children, Kim,

Melissa, and Thomas III.

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FACE-ISM IN TEXAS AND MEXICO

A Thesis

Presented

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts

Texas A & I University

by

Carol Ann Champion

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Committee Approval

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John T. Rascoe

Stanley Bettinger

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CHAPTER I

INTRODUCTION

Cross-cultural studies on sex-differences, sex roles, and genderisms have long been recognized as a method of identifying women in traditional roles. As early as 1959 research has been developed in the area of social and psychological differences. "Beginning only in about 1967 or 1968 a social movement took form which questioned the legitimacy of the gender roles and the sexual caste system - in short, the status quo as it pertains to both masculinity and femininity" (Chafetz, 1978, p. 222). This subject is stronger today as the feminist movement continues in its fight for equality. Most studies seem to indicate that the male is more dominant, knowledgeable, and aggressive. In contrast, the female is portrayed as submissive, passive, less intelligent, and as a sex object. "The sexes appear to be treated unequally and thought of differently" (Archer, Kimes & Barrios, 1978a, p. 65).

Related Research

Related research in the social and psychological areas indicates that women are portrayed in "traditional roles." Gregory (1977) studied 140 elementary school teachers in middle to upper-middle socioeconomic status suburban school districts. Eleven principals asked their teachers to answer

a questionnaire on school referrals. There were two forms of a questionnaire with five behavior anecdotes. Boys' and girls' names were included on both forms. Form A included two boys' names and three girls' names, and form B was vice-versa. Each of the five short behavioral anecdotes described a child who had a learning or behavior problem which could be labeled as (1) a reading disability, (2) a withdrawn child, (3) a gifted child with mild behavior problems, (4) an arithmetic disability, or (5) an aggressive child. Teachers were asked to rate the likelihood of referral of the child in question for special help of any kind. In each of the anecdotes, except the reading disability category, a boy was significantly more likely to be referred than a girl. (pp. 6-8) In school referrals the male is usually the one to be referred for help. Although the female may have the same problem as the male, she is not usually referred for help.

In studying a standard dictionary Nilsen (1972) made cards for all the words which came into modern English from somebody's name. She found names of famous American men that are now used as everyday words, i.e., sousaphone, lynch, sideburns, pullman, shick test, winchester rifle, and teddy bear. The only common words that come from the names of American women are bloomers and Mae West jacket. These words are related to a woman's physical anatomy, while the male words with the exception of sideburns have nothing to do with the body. In her first observation Nilsen stated

that "in our culture it is a woman's body which is considered important while it is a man's mind or his activities which are valued. A woman is sexy. A man is successful" (pp. 102-103). Her second observation was that women are expected to play a passive role while men are expected to play an active one. Women's passive role is usually identified as something to eat. For example, "a cute tomato, a dish, a peach, a sharp cookie, cheese cake, honey, sugar, and sweetie-pie. A man may occasionally be addressed as honey or described as a hunk of meat, but certainly men are not laid out on a buffet and labeled as women are" (pp. 104-105). Nilsen's third observation refers to the many positive connotations connected with the concept of masculinity while the feminine connotations were either trivial or negative. For example, in a comparison of words bachelor, spinster, and old maid, bachelor appears in such words as bachelor pad, bachelor party, and bachelor button. On the other hand the words spinster and old maid carry strong negative connotations and the feeling of undesirability. In search for positive connotations, women borrow masculine words to describe themselves, such as bachelor girl and patroness. (pp. 106-107)

Sex Role Stereotyping in Communications Media

In recent sociological and psychological studies the communications media have been used to interpret sex roles and genderisms. In a highly technological society the media play a large role in forming morals, customs, and traditions. Research has been done on advertisements in magazines,

periodicals, and television. Goffman (1977) unrandomly collected pictures of gender-relevant behavior from newspapers and popular magazines. In his collection of pictures he examined three matters: (a) the gender behavior styles that are found in real life, (b) the way in which advertisements might present a slanted view, and (c) the scene-production rules specific to the photograph frame.

The task of the advertiser is to present his product in a favorable manner to his viewers. Usually a classy young woman is likely to add her approval to the product. Goffman identified the advertiser's stereotypes concerning the differences between the sexes. He described the choreography of the composition and of the posing for pictures in social situations in order to sell their product. (p. 60) "For behind these artful efforts, one may be able to discern how mutually present bodies, along with non-human materials, can be shaped into expression" (Goffman, 1977, p. 60).

According to Goffman (1977) a classic stereotype is that of lowering oneself physically in some form of prostration. Holding the head high and the body erect is a mark of unashamedness and superiority. For example, in our society a high physical place symbolizes a high social position such as in a courtroom. In advertisements men tend to be located higher than women, therefore, allowing elevation to be exploited. People on beds and floors are used to infer positions. Lying on the floor or on a sofa or bed seems to be an expression of sexual availability. His point is that

women and children are pictured on floors and beds more frequently than are men. Goffman concludes that men tend to be located higher than women, thereby reinforcing the image of women as subservient and dependent on man. (pp. 61-62)

Sexton and Haberman (1974) studied 1,827 magazines ads. They attempted to measure the extent to which stereotypes have been present in magazine advertisements. They examined five magazines which have large circulations and national audiences. Each magazine chosen represented a different genre of magazine, with a different audience appeal, and a different publisher. Ads for tobacco, nonalcoholic beverages, automobiles, home appliances, office equipment, and airline travel were investigated. Both sexes were consumers of the products mentioned. The study was conducted every ten years starting in July 1950 through June 1951, July 1960 through June 1961, and July 1970 through June 1971. The overall results were that only 16% showed women in non-traditional roles. Even in the 1970-71 period 30% of the studied ads portrayed women as alluring. It was essential in the selling of the product for women to be portrayed as either alluring, decorative, or traditional. There was some increase in the number of women shown working, yet their tasks remained traditional. One positive contribution to the image of women is that ads are decreasing their portrayal of women as housewife or mother. (pp. 41-46)

Venkatesan and Losco (1975) studied 14,378 ads for the period 1959-71. The study was intended as a comprehensive

analysis of the portrayal of women in magazine advertising. It also examined the changes in roles for the period of 1959-71. That period was chosen because of the significant social changes taking place especially in regard to women's status in society. Four magazines from three classifications were selected. The classifications were general magazines, women's magazines, and men's magazines. Ads for the study had to be at least one-half page in size and had to picture at least one woman. The roles most frequently represented were (1) woman as sexual object, (2) woman as physically beautiful, and (3) woman as dependent on man. Woman as dependent on man is well represented throughout all 13 years. The category of woman as sexual object appeared more often than any other category in both men's and general magazines. Woman as dependent on man category appeared more in men's magazines and general magazines than in women's magazines. Woman portrayed as physically beautiful received the most frequent portrayal in women's magazines. (pp. 49-54)

According to McArthur and Resko (1975) the important sources of influence on sex-role stereotype are mass media, i.e., films, televisions, and books. They were interested in determining the extent to which a stereotyped portrayal of the sexes could be found in the medium of television. A total of 210 television commercials were viewed to depict how male and female models were protrayed. Findings were that men outnumbered women and they behaved differently from them. The female model was less likely to possess expertise

and was usually depicted as the product user or consumer. The male models were shown as being knowledgeable, an expert or authority on the product being advertised. (pp. 209-219)

Face-ism in the Communications Media

Archer, Kimes, and Barrios (1978b) studied whether or not media photographs in stories and ads used one type of physical likeness for men and a different one for women. They studied photographs from newspapers and magazines and found that pictures of women showed more of their bodies than did those of men; that such photographs tended to represent men in terms of faces rather than bodies. They theorized that if such photographs use "two different aspects of anatomy to 'capture' individual men and women, it may reflect important underlying conceptions of the portions of the body which symbolize the unique essences of the two sexes" (p. 3). In their hypothesis the essence or individuality of a man is thought to reside in his face and head, while that of a woman is believed to reside in her body. Their operational test of how men and women are depicted was the degree of facial dominance in published photographs. They used the term "face-ism" to refer to the relative prominence of the face in likenesses of men and women.

Archer et al. (1978b) examined and measured a total of 1750 published photographs of men and women for face-ism differences. The photographs were selected from at least twelve recent issues of each of the five periodicals. A set of eligibility rules for selection limited comparisons to

photographs of individuals and eliminated photographs biased toward specific areas of the body (photographs of performing athletes, people using tools, etc.).

Archer and his colleagues used an extremely simple method of measurement to determine the relative dominance of the face.

> Two measurements were made for each photograph: (a) the distance (in mm.) from the top of the head to the lowest point of the chin, and (b) the distance from the top of the head to the lowest part of the subject's body visible in the photograph. Our index of the dominance of the face is simply the first measure divided by the second. In theory, this index ranges from a low of .00 (the face is not shown at all in the photograph) to a high of 1.00 (the picture shows only the face and no other part of the body). The higher this index, therefore, the more the face is used to represent the person in a given photograph. For want of an existing or better term, we have called this measure the 'Face-ism' index. (pp. 4-5)

In the five publications the photographs were of two types, those in advertisements and those accompanying articles. The face-ism index was computed separately for each of these types of photographs.

The coders kept a record of the sex of the person and also noted if there was accompanying test. "The major find of Experiment 1 concerns the face-ism index. With a regularity uncommon in social science research, there is a definite and pronounced tendency to depict or represent men with their faces, and to represent women with their bodies" (Archer et al., 1978b, p. 6).

Archer and his colleagues found that the mean face-ism for a woman was .45, reflecting that less than half the photograph was devoted to the woman's face. The mean face-ism

score for men was .65; approximately two-thirds of the photograph was devoted to the man's face. Archer's et al. (1978b) interprets "unequivocally that sex is by far the most important determinate of how prominent a person's face is in a published photograph" (p. 7), as compelling evidence for the existence of face-ism in the mass media. They emphasized that the photographs they examined did not show women modeling bikinis and men modeling hats; that "photographs in which the relative prominence of the face and body was entirely arbitrary" (p. 8).

Face-ism in Drawing Styles

Archer et al. (1978b) used the face-ism index in a new experiment of drawing styles. Eighty university undergraduate students were randomly assigned to (1) draw a picture of a woman or (2) draw a picture of a man. The results of this experiment were that both men and women made drawings in which the man's face was prominent and the woman's was not. The undergraduates tended to detail the men's facial features and leave women's face relatively featureless.

> This small experiment provides further evidence for the existence of the face-ism effect. A 2 x 2 analysis of variance on the face-ism index scores of the 80 photographs produced only one significant effect: a highly significant main effect for the sex of the drawing, F (1, 76) = 7.94, p = .006.
> The sex of the amateur artists was unimportant. Both men and women made drawings in which the man's face was relatively prominent and the woman's was not. In addition, our artists showed a tendency to detail the men's facial features, but to leave women's faces featureless.
> The sex of the researcher also made no difference--the man's face was more prominent in the drawings whether

> the 'artist' was recruited by a male or a female researcher. (Archer et al., 1978b, pp. 10-11)

Studies of sex differences, sex roles, genderisms, and face-isms generally conclude that there is inequality in the way women are situated and perceived in published photographs and amateur drawings. Men are perceived in terms of their faces and women in terms of their bodies.

Archer's et al. (1978b) study of amateur drawings, which was also published in a popular format (1978a), did not report the locale of the experiment nor did they give any identifying information such as age, sex, college status, major, place and country of birth. There are reasons to question whether his findings can be generalized to areas of differing sociocultural influences. It was questioned whether there are differences in the drawings of men and of women in Mexico, with its different cultural anchorages and in South Texas, which consists of approximately equal numbers of English-speaking people (Anglo-American) and equal numbers of Spanish-speaking people (Mexican-American).

Sociocultural Influences

In observing behavior of women in Mexico the following statements of sociocultural influences might be valid sociocultural premises. Women in Mexico are fashion conscious. They are aware of new hair styles, clothing, and make-up. Generally, women in Mexico have a tendency to wear heavy make-up. As a result this emphasizes the face. The woman is also the one who holds the family and its traditions together. She has the "traditional role" of staying at home

and being loving and caring.

> The Latin woman plays the perfect counterpart to the Latin male. Where he is strong, she is weak. Where he is aggressive, she is submissive. While he is condescending toward her, she is respectful toward him. A woman is expected to always display those subdued qualities of womanhood that make a man feel the need to protect her. The Latin wife is expected to show her husband absolute respect and obedience. For a wife to question her husband's orders or decisions is to doubt his intelligence--an unforgiveable sin. (Madsen, 1973, p. 22)

The male is the protector and sole financial provider for the family. As a result he is catered to in the home, and all his needs are met.

> The ideal male role is primarily defined by the concept of "machismo" or manliness. Every Mexican-American male tried to make his life a living validation of the assumption that the man is stronger, more reliable, and more intelligent than the female. (Madsen, 1973, p. 20)

He is supposedly the sex symbol, the one with the wife and kids at home, the mistresses, and sweethearts on the side. Madsen (1973) states,

> He may demonstrate his physical and financial resources by visiting Boys' Town with his drinking companions after an evening in a tavern. The most convincing way of proving "machismo and financial ability is to keep a mistress in a second household known as a "casa chica." (p. 51)

It was questioned whether or not college undergraduates in Mexico would differ from American undergraduates in their drawings of a man and a woman. Interest in Archer's study, South Texas and Mexico led to a review of the literature concerning sex differences, genderisms and face-isms in Mexico. Diaz-Guerrero and Peck (1975) did a study on respect and status in American and Mexican cultures. The data showed the clear tendency in Mexican culture to give supremacy to

the man and the clear tendency of the woman toward self-sacrifice. (p. 89) Their study focused on the interpersonal relationship known as respect, but certain of their findings regarding the status of men and women are relevant to the literature of sexisms and genderisms. They considered self-esteem and social interpersonal interaction a good measurement of what societies have traditionally defined as desirable. "The present study does in fact show that respect - an increase in social prestige or status - can be accorded the Mexican women simply for their age, or because they are mothers, or simply because they are women" (p. 91).

Robert Coles (1970) has done research on the Mexican-American migrant children. In their drawings they reveal their perceptions of their plight. They drew fields with enclosed fences and roads that never end. These pictures tell of the physical, psychological, and emotional hardships that these children endure. Migrant children are continuously moving. They are not in one place long enough to enjoy the benefits of an education. As babies their mothers take them to the fields, as toddlers they play and work next to their parents, and as they get older they work in fields to help their parents support the family, or support themselves and their family. The pictures they drew as children showed that they feel locked in their world and that there is no end to the migrating and toil for small wages. They have no education or other skills to better themselves. (pp. 76-121) Just as their parents, they work in the fields, as

will their children. The cycle of self-fulfilling prophecy continues from one generation to the next. While the data collected by Coles (1970) does not show how these subjects drew men and women, they do show that social and psychological factors are reflected in the drawing styles of these Mexican children.

McGinity (1976) conducted a study of the Spanish-American woman in recent Southwestern fiction. The study was to determine her overall literary image and also add to the knowledge of Southwestern novels and short stories in general. (pp. iii-iv) McGinity found that Spanish-American women in Southwestern literature were characterized as one of six recurring stereotypes: (1) the child-woman, (2) the mother, (3) the seductress, (4) the harlot-prostitute, (5) the witch, and (6) the religious devotee. (pp. iv-v) In many woman relationships, according to McGinity (1976), a child-woman is submissive to the male, the seductress depends on the male for economic security. All categories show that the Spanish-American woman in traditional situations is controlled by masculine members of her society. (p. 84)

Holtzman, Diaz-Guerrero, and Swartz (1975) did an extensive study of different patterns of personality, cognitive, and perceptual development of school children in Mexico and the United States. Eight hundred children were tested periodically over a six year period under the supervision of Mexican and American psychologists. Three groups of children in each culture were tested. An overlapping

longitudinal design was used. (pp. 351-359)

The part of this study that was significant to my investigation was the Human Figure Drawing test (HFD). The Draw-a-Person procedure was used for all six years in Mexico and employed in the last four years in Austin. The Harris-Goodenough developmental score was applied for the entire six years in all samples. Stability of the Harris-Goodenough score was consistently high throughout all age groups in both cultures regardless of the time between testings. "The most significant interaction of all involving culture and sex occurred for the masculinity-femininity ratings of the male and female drawings from the HFD" (p. 358). American girls drew more feminine male figures, while American boys tended to draw masculine female figures as compared to Mexican girls and boys. A Masculinity-Femininity Discrimination index showed more discrimination on the part of the Mexican than American children. (p. 358)

In reviewing the literature of Mexican cultural studies it appears that the male figure plays an authoritive role, whereas the female plays a submissive, passive, self-sacrificing role. Sex role stereotyping does exist, as Diaz-Guerrero (1975) points out, the male child must grow up to fit the dignified role of a male. The female child grows up to her destiny: superlative feminity, the home, and maternity. The main goal of public education in Mexico is to make men more typically male and women more typically female. In childhood the sign of virility in the male is

courage, aggressiveness, and not to break away from a fight or deal. In adolescence the male is to talk about or act in the sexual sphere. From adolescence on, virility will be measured by the sexual potential and secondarily in terms of physical strength, courage, or audacity. (pp. 4-6) "The husband must work and provide. He knows nothing, nor does he want to know anything, about what happens in the home. He demands only that all obey him and that his authroity be unquestioned" (p. 9). The Mexican male wants to be very macho, so he will adhere to all the norms etc. that will project this image.

> The pursuit of the female unfolds into two aspects. In one the adolescent searches for the ideal woman - the one he would like to convert into his wife. This one must have all the attributes of the perfect feminine role. She must be chaste, delicate, homey (hogarena), sweet, maternal, dreamy, religious, and must not smoke or cross her legs. Her face must be beautiful, especially her eyes - but not necessarily her body. Sexuality takes a very secondary role. In the other aspect the adolescent searches for the sexualized female with the clear purpose in mind of sexual intercourse. (Diaz-Guerrero, 1975, p. 6)

There are reasons to question whether Archer's findings of facial dominance in drawings of male figures can be extended to Mexican sociocultural areas. There considerations even suggest that the reverse of Archers' findings is likely--that Mexican cultural ideals and sex-role stereotypes operate to influence Mexican nationals to represent women in terms of face and men in terms of body.

If Mexican culture defines men in terms of body, it appears that a similar question exists with regard to the bi-ethnic sociocultural area of South Texas on whether or

not the cross-acculturation of both groups should result in undifferentiated amateur drawings of men and women by Anglo and Mexican-American males or females.

Purpose and Problems

The purpose of this study was to extend the study done by Archer, Kimes and Barrios (1978b). Specifically, it was to ascertain the cross-cultural face-ism differences of amateur drawings of undergraduates in Texas and Mexico.

The present investigation dealt with the elicitation of drawings of men and women to produce a face-ism index score for interpretation as a measure of social definition, sex role, stereotype, or social inequality.

Specifically, the problems investigated were:

1) Is there a cultural (Anglo-Mexican-American) difference in face-ism scores in South Texas?
2) Is there a male-female difference in the way men and women are represented in South Texas?
3) Is there a sex difference in drawing styles in Mexico?
4) Do Mexican national college students differ from South Texas college students in face-ism scores?

Predictions were that drawings in Mexico would not differ from the results in Texas because of the strong influence of the Mexican heritage and the great influx of Mexican people coming through the Texas area to work and travel in the United States. (Diaz-Guerrero, 1975, p. 79)

The findings in Texas among the Anglo-American and Mexican-American will not differ from each other because of the strong cross-acculturation of the two cultures.

Hypotheses

The hypotheses were:

1) Mexican nationals devote relatively more drawing space to men's bodies than to women's bodies, reversing Archer's findings by drawing figures with more face dominance for women than for men.
2) South Texas college students would not reveal the male figure face dominance as reported by Archer.

CHAPTER II

METHOD

This research was designed to study the cross-cultural differences of face-ism scores in amateur drawings of undergraduates in Texas and Mexico. The subjects were undergraduate students from Texas A & I University, Kingsville, Texas, and the Universidad Autonoma De Tamaulipas, Tampico, Mexico. Subjects in both universities were typical college undergraduate students. Their mean age in the Texas sample was 21; in Mexico 23, generally of middle class socio-economic levels. The subjects were administered a drawing test. Each one drew a man or a woman, according to instructions.

Subjects

Sophomore English classes which are required of all students were selected as a representative sample of Texas A & I University student body. A total of 108 males and 106 females participated in the study. Fifty-two male and 49 female subjects drew a picture of a woman; 56 male and 58 female subjects drew a man. Of this Texas total, 24 Anglo males and 15 Anglo females drew a woman; 25 Anglo males and 25 Anglo females drew a man; 18 Mexican-American males and 32 Mexican-American females drew a woman; 22 Mexican-American males and 32 Mexican-American females drew a man.

Sophomore business and accounting classes were available from the Universidad Autonoma De Tamaulipas. In Mexico the same procedures were followed. A total of 80 males and 75 females participated in the study. There were 36 male and 38 female subjects drawing a woman, and 44 male and 37 female subjects drawing a man. The mean age of the subjects was 23.

Ethical considerations were resolved in the following manner. Subjects were mildly deceived by being told that the researcher was from the Art Department and that the study was being conducted on drawing styles. After all testing was completed, subjects were informed of the true nature of the study and given an opportunity to withdraw privately from participation. These procedures were designed to insure that knowledge of experimental purpose would not distort the behavior of interest and to further provide that, at the time students became subjects in the study itself, they were fully informed volunteers. This method was approved in advance by the Human Subjects Ethics Committee of Texas A & I University Department of Psychology and Sociology. In Texas one student withdrew from the study; in Mexico no one withdrew.

Instrument

The instrument was a sheet of paper asking identifying information such as name, age, sex, college status, major, place and country of birth, current citizenship, nationality, father's occupation, and mother's occupation. Beneath the questions were the instructions which were used in Archer's

et al. (1978b) study.

> We are doing a study on drawing styles. Could you help us by spending a few minutes to draw a woman? The drawing can be as simple as you like--we are just interested in the ways people draw. If you can, please try to capture the character of a real person in your drawing. (p. 10)

On a second set of papers the instructions were identical, except the subjects were asked to draw a man. The same instrument was used in Mexico, except that the instructions were translated into the Spanish language.

Procedures

Administration was during regularly scheduled classes at times agreed to by their teachers. Assurance was received that selected classes had not been exposed to an unusual amount of art or drawings to illustrate lectures, which might affect drawing styles of those class members. Classes were paired for assignment to instructions of "Draw a man" or "Draw a woman."

Each instructor introduced me, the experimenter, as a graduate student who was collecting data for a thesis. I explained that a drawing test would be administered to test drawing styles, that the research would be conducted here and in Mexico, and that their cooperation would be appreciated. After the test was distributed, the identifying information and instructions were read. They were asked to turn their paper face down as they completed their drawing and wait quietly until everyone finished. When students asked if they were supposed to draw a face or a body, they were told to draw the picture any way they wanted, that it was up to

them how they drew the picture. When the subjects completed the test, I collected their papers and thanked them and the instructor for their cooperation. At this time I made arrangements with the instructor for a time and date that I could return to explain my real purpose and to request consent of the then fully-informed subjects.

Face-ism scores (see p. 8) derived from drawings of men and of women were combined by subject characteristics of experimental interest. Means and variabilities of male and of female figures drawn by males and females of Mexican and South Texas regions and, in Texas, of Anglo and Mexican-Americans, were computed. A programmable calculator, SR-52 (Texas Instruments, 1975), was used to calculate distributional values and to apply *t*-test analysis to compute the significance of observed differences.

CHAPTER III

RESULTS

Data of interest were mean face-ism scores of males and females from Texas and Mexico who drew a man and who drew a woman. Face-ism scores were derived by comparing the space devoted to head and face to total figure space, experienced as a ratio. Relatively high scores reflect face dominance, which Archer found characteristic of male figure drawings, and which he interpreted as an operational measure of male-superiority stereotype. Results appear in Table 1.

Table 1 shows the number of subjects, the mean face-ism scores, standard deviations, and male and female differences of undergraduates in Texas and Mexico.

Analysis

Hypothesis$_1$ considered whether Archer's findings of male figure face dominance would extend to sociocultural setting of Mexico. Predictions were that both Mexican males and females would represent female figures with more face dominance than male figures--a reversal of Archer's findings. The mean face-ism scores of Mexican males who drew a man was .26; for drawings of female figures the mean face-ism score was .38 (Table 1). The observed mean difference is significant, t (78) = -2.21, $p. \leq .05$. Mexican females who drew a male figure produced a mean face-ism score of .18; those

Table 1

Mean Face-ism Scores and Male-Female Differences of Undergraduates in Texas and Mexico Who Drew a Man and Who Drew a Woman

Subjects	Draw a Man			Draw a Woman			
	n	$\bar{x}$	SD	n	$\bar{x}$	SD	Male-Female Differences
Texas Males	56	.28	.21	52	.33	.26	- .05
Texas Females	58	.28	.23	49	.34	.26	- .06
Texas Anglo Males	25	.22	.12	24	.30	.23	- .08
Texas Anglo Females	25	.33	.26	15	.30	.24	+ .03
Texas Mex-Am Males	22	.37	.30	18	.35	.30	+ .02
Texas Mex-Am Females	32	.2[illegible]	.21	32	.36	.27	- .11
Mexican Males	44	.26	.22	36	.38	.28	- .12*
Mexican Females	37	.18	.07	38	.37	.30	- .19**

Note. Male-Female differences are expressed in terms of male-figure face dominance; negative differences reveal face dominance in drawings of female figures.

* $P \leq .05$

** $P \leq .001$

who drew females scored .37 (Table 1). This observed difference is significant, $\underline{t}$ (73) = -3.75, $\underline{p}. \leq .001$. Findings are that Mexican males and females represent female figures with relatively greater face dominance than male figures. This finding reverses Archer's findings which were based on a study of an unspecified American population.

Hypothesis$_2$ considered differential face dominance in drawings of male and female figures in the cross-acculturated region of South Texas. Predictions were that because of strong cross-acculturation both males and females would draw male and female figures with undifferentiated face dominance. Face-ism scores of Texas totals and of Anglo and Mexican-American males and females are given in Table 1. Examination reveals that variation was primarily in the direction of female figure face dominance (only Anglo females and Mexican-American males varied slightly in the direction of Archer's findings) but that none of these observed differences were significant, largest $\underline{t}$ (62) = -1.69, n.s. The finding was that no face dominance could be demonstrated in South Texas by these measures.

A graphic comparison of Archer's et al. (1978b) findings, and of findings from Texas and Mexico subjects of the present study, appears in Figure 1. Degree of male figure face dominance is derived by subtracting face-ism scores of female figures from those of male figures. Negative scores reflect face dominance in drawings of female figures. Archer and colleagues found significant male figure face

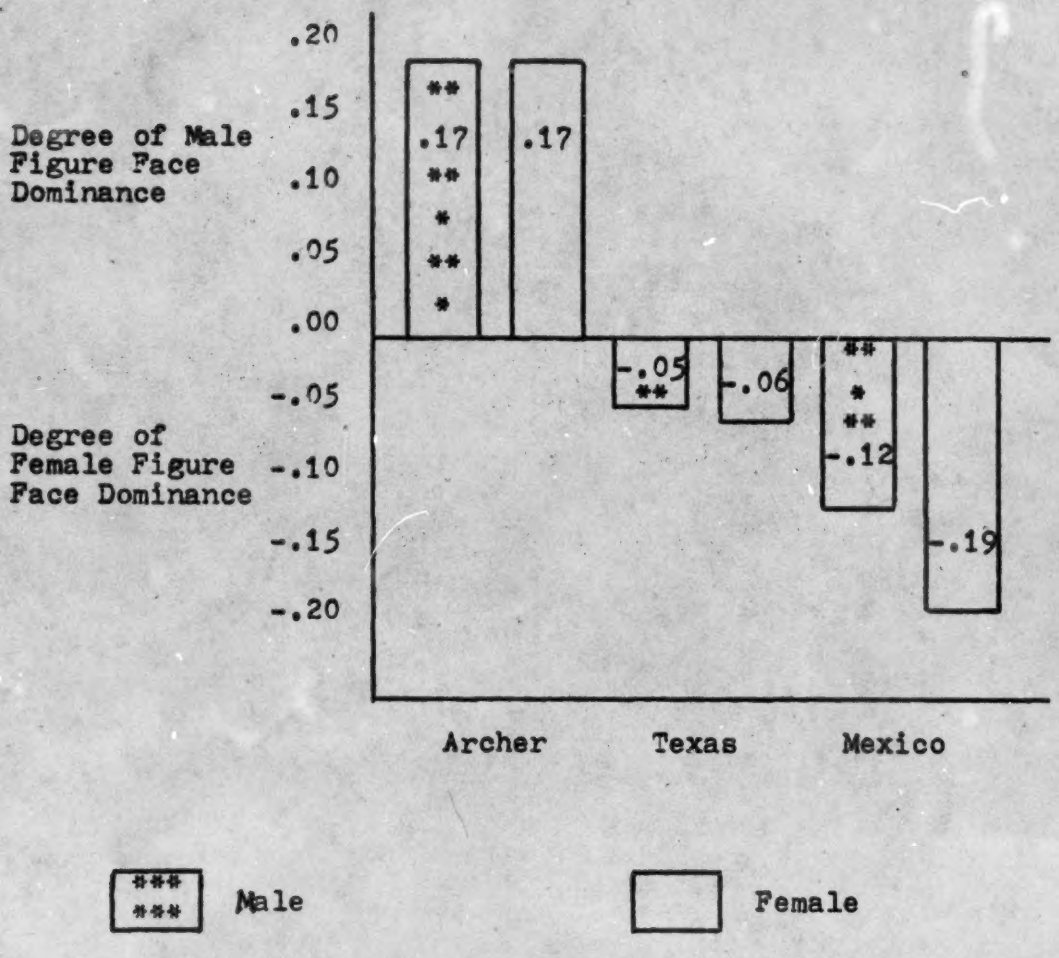

Figure 1. Male and female figure face dominance found by Archer (1978b) and in the present study.

dominance. These Mexican subjects revealed significant female figure face dominance. Drawings of male and female figures by Texas subjects were undifferentiated.

CHAPTER IV

SUMMARY

Archer and his colleagues (1978b) developed a face-ism index which expresses a ratio of face-body proportions in figures of men and of women. In their study of an unspecified, presumably American, population, they found that both men and women exhibited a male-figure face dominance in drawings of male and female figures. They interpreted this finding as a measure of a male-superiority stereotype.

My purpose was to investigate whether those findings, and that methodology, could be extended to two different sociocultural environments. While Mexican men are undoubtedly stereotyped as superior to women, they are also culturally defined as sex symbols. Cultural emphasis on women's face, hair, make-up, and eyes may also affect drawing styles. It was predicted that these cultural definitions of men and of women would result in Mexicans representing female figures with greater face dominance than male figures. Recognizing the cross-acculturation of Anglo- and Mexican-American populations in South Texas led to predictions that subjects from that area would exhibit an undifferentiated face dominance in their drawings of male and female figures.

Predictions were confirmed. Present findings were that Mexican males and females, at variance with Archer's findings, represent female figures with relatively greater face dominance than male figures. In South Texas, again at variance with Archer, the finding was that no face dominance could be demonstrated by these measures.

Interpretations

These findings are in agreement with the observations of Diaz-Guerrero (1975), who provides an authoritative argument of the cultural definition of the Mexican male.

> From adolescence on, through the entire life of the male, virility will be measured by the sexual potential, and only secondarily in terms of physical strength, courage, or audacity. So much so, that even these other characteristics of behavior, as well as still other subtler ones, are believed to be dependent upon the sexual capacity. The accent falls upon the sexual organs and their functions. (p. 6)

The emphasis on female faces agrees with Diaz-Guerrero's observation that, when a male looks for a wife, "Her face must be beautiful, especially her eyes - but not necessarily her body" (p. 6).

Discussion

It was observed that the drawings of Mexican undergraduates seemed to be more artistic, i.e., detailed, than those of the Texas undergraduates. The Mexican female usually depicted the man as being very well dressed and usually in a profession of some kind. She definitely drew the man's face in detail emphasizing the face and eyes. (see Figure 2) It was observed that the Mexican male was not as artistic as the Mexican female. He drew the picture of a

man with detail of the face and to some degree eyes were emphasized. (see Figure 3) Both Mexican males and females drawing women emphasized face and eyes. (see Figure 4)

A number of subjects in Texas drew men in terms of their bodies (see Figure 5) and women in terms of their faces. (see Figure 6) I believe this resulted because of the strong Mexican heritage and culture in South Texas.

It should be noted that the Mexican undergraduate students were very well behaved, very cooperative, and interested in the project. They asked questions and were not in a hurry to leave their class after they were finished. On the other hand, Texas undergraduate students were not as well behaved, nor as cooperative, nor interested in the project. As soon as they were allowed to leave, they were gone.

When told that if anyone wanted to know the results they could write their name and address and I would send them a summary, not one student from Texas was interested. In Mexico there were several students who gave their names and address. Their requests for results have been complied with.

Recommendations

Recommendations for further research would be to study male-superiority and female-inferiority stereotypes and communications media. A study could be conducted on how subjects stereotype a man and a woman in a drawing. A scale of some kind would have to be devised to distinguish

male-superiority stereotype from female-inferiority stereotype. A study of communications media in South Texas area and Mexico would be beneficial to determine how women and men are depicted and how they differ from the drawings studied.

Conclusions

The results of this study conducted in Mexico are at variance with Archer's findings. The reversal of his results can be explained by cross-cultural differences. According to Archer's et al. (1978a),

> If the unique qualities of men are associated with the face, with its lively features and nearness to the brain, these qualities are likely to be conceptualized in terms of personality or intellect. If the unique qualities of women are associated with the body, these qualities are likely to be conceptualized in more physical terms, such as weight, physique, and general attractiveness.
> In light of contemporary values, the face-ism effect is disturbing, since it clearly reflects a tendency, conscious or not, to slight the intellectual qualities of women. (p. 66)

Uncritical application of Archer's interpretations to present findings would force a conclusion of a Mexican cultural stereotype of female superiority. This position is untenable in view of the weight of all existing evidence on male and female stereotypes in Mexico.

The present study of the drawing behaviors of male and female subjects from Mexico and from Texas, supports an alternate conclusion. My conclusion is that the methods of Archer and his colleagues (1978b) cannot be generalized across sociocultural situations as a measure of male superiority stereotypes.

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APPENDIX

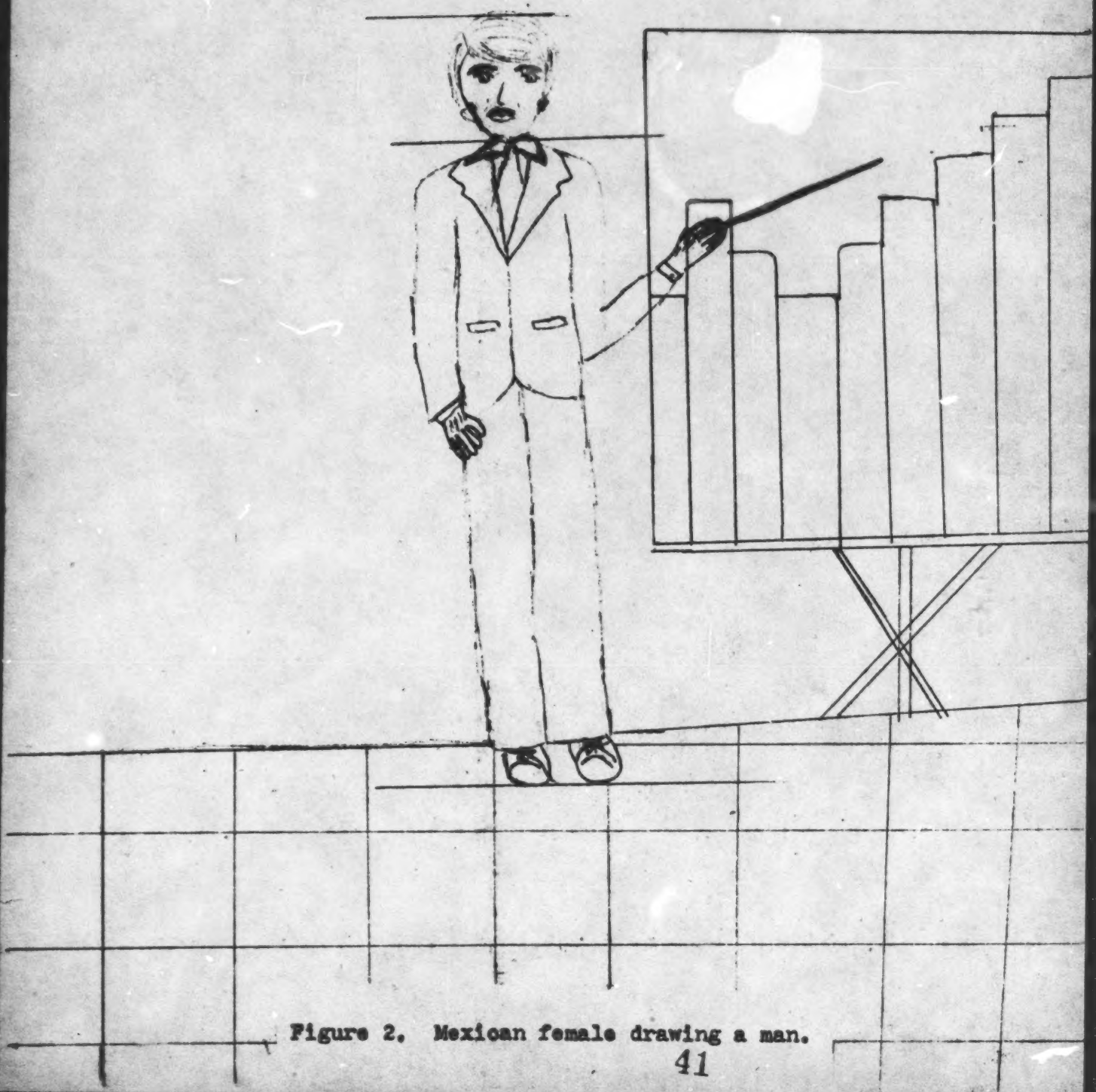

Figure 2. Mexican female drawing a man.

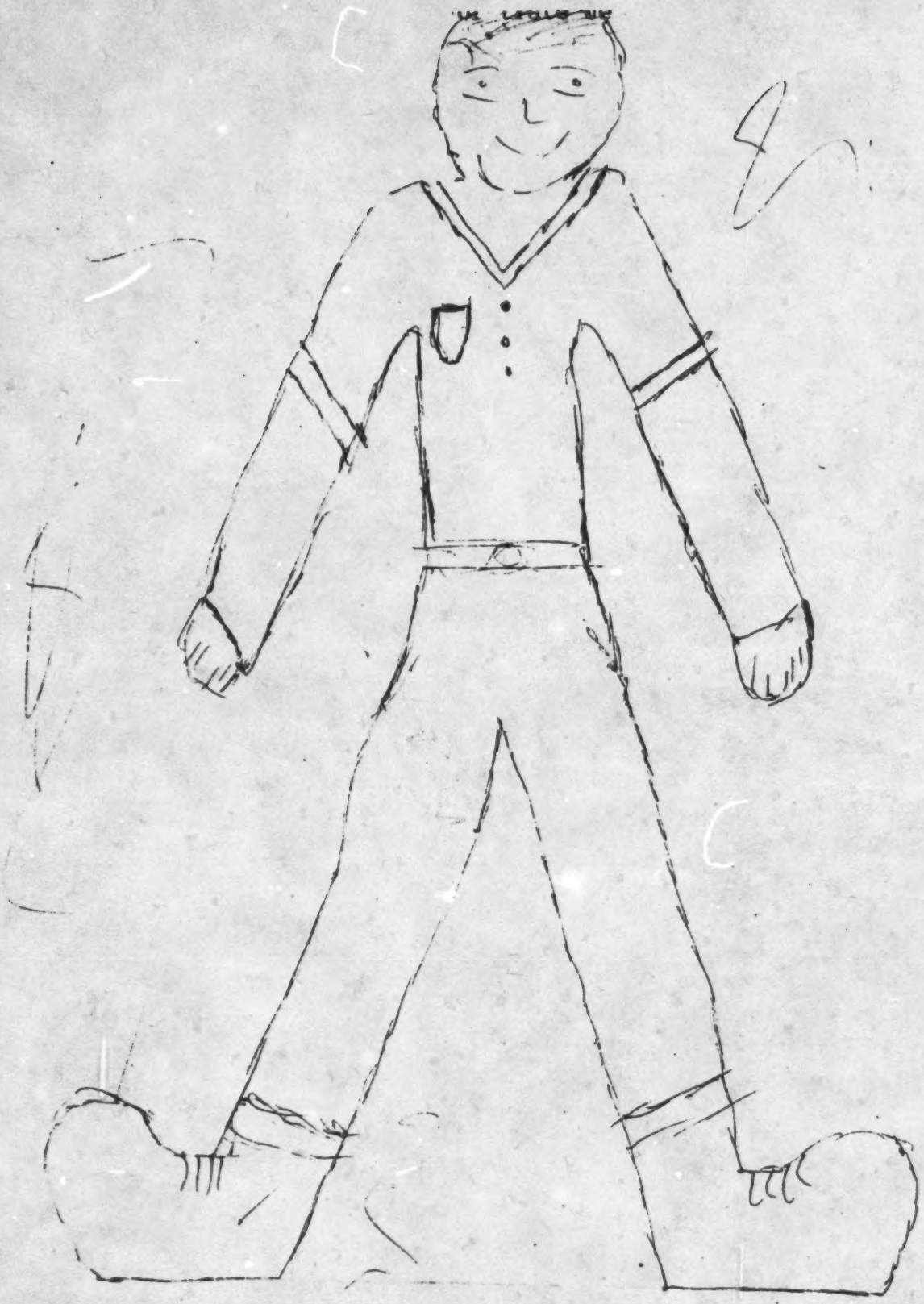

Figure 3. Mexican male drawing a man.

Figure 4. Mexican male drawing a woman.

Figure 5. Texas female drawing a male.

Figure 6. Texas female drawing a woman.